The University of Alberta Department of Music presents:

"Exotic and Mystical Places"

SYMPHONIC WIND ENSEMBLE

Angela Schroeder, Conductor

Friday, October 24, 2008 at 8:00 pm
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

Occident et Orient
Grande Marche pour Grande Harmonie (1869) — Camille Saint Saëns (1835-1921)

Fantasia in G (1703-1707) — Johann Sebastian Bach (1685-1750) arr. Goldman/Leist

Music for Prague 1968 (1968) — Karel Husa (b. 1921)
I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

Intermission

Armenian Dances (1962) — Alfred Reed (1921-2005)

Taina Lorenz Turner, guest conductor

Roma Sacra (Sacred Rome) (2007) — Luigi Zaninelli (b. 1932)

La Fiesta Mexicana (1954) — H Owen Reed (b. 1910)
I. Prelude and Aztec Dance
II. Mass
III. Carnival

Program Notes

Camille Saint-Saëns (1835 - 1921) was raised by his mother and grandmother following the death of his father only a few weeks after his birth. He began to learn the piano at the age of three and performed concerti by Mozart and Beethoven by the age of ten. He went on to study composition and organ . He entered the Paris Conservatoire in 1848, and in 1851 gained the Premier Prix for organ and began composition lessons. Upon leaving the Conservatoire, he took up various posts as organist and became famous for his organ improvisations.

By the time he was thirty, Saint-Saëns had written four of his five symphonies, two of his three violin concertos, and his *First Piano Concerto* (1858), which was the earliest attempt in the medium by a French composer. He had also written chamber music, and over thirty songs. It was in the 1870s and 80s that he reached the height of his powers with such works as the *First Cello Sonata* and the *First Cello Concerto* (1872), the *Fourth Piano Concerto* (1875), the *Third Violin Concerto* (1880), and the set of four symphonic poems: *Le Rouet d'Omphale* (1871), *Phaëton* (1873), *Danse Macabre* (1874), and *La Jeunesse d'Hercule* (1877). In all of these orchestral works, the combination of memorable tunes, strong construction, and vivid orchestration set new standards for French music and were an inspiration to younger composers such as Maurice Ravel. Saint-Saëns was a world traveler and always had a liking for the exotic, and incorporated the melodies and timbres heard during his adventures into his compositions.

Orient and Occident Op.25 (1869) subtitled *Grande Marche pour Grande Harmonie,* was first performed on October 21, 1878. Grande Harmonie referred to the large military band styles of Europe in the 19th century. In these ensembles, the oboe had been replaced by the clarinet as the main solo instrument, while the addition of saxophones filled out the middle registers of the band. In *Orient and Occident,* Saint-Saëns assimilated the exotic unison melodic style of the Orient with a sinister Janissary (Turkish) accompaniment in the first section of the work. The "Occident" is characterized by a fine, sweeping melody of great energy, followed by a trio reminiscent of British marches. The main thematic material returns in a brief fugato, leading to a restatement of the opening material but treated with greater urgency and combined with the oriental material.

Johann Sebastian Bach (1685-1750) was a German composer and organist whose compositions have became known as masterworks of the Baroque era. His sacred and secular compositions for choir, orchestra, and solo instruments exemplified the techniques of counterpoint and fugue. While Bach's fame as an organist was great during his lifetime, he was not particularly well known as a composer as his adherence to Baroque forms and contrapuntal style was considered "old-fashioned" by his contemporaries. As a result, his death marks the end of the Baroque era and the beginning of the Classical era. A revival of interest and performances of his music began early in the 19th century, and he is now widely considered to be one of the greatest composers of Western classical music.

Bach's works have become revered for their intellectual and artistic qualities, as well as the technical demands of the performer. They include the *Brandenburg concertos* for winds and strings; the *Goldberg Variations*; the *Well-Tempered Clavier*, a book of keyboard inventions and preludes composed in each key; the *Mass in B Minor*; the *St. Matthew Passion*; *The Art of Fugue*; the *Sonatas* and *Partitas* for solo violin; the *Cello Suites*; more than 200 surviving

cantatas and chorale settings; and a similar number of organ works, including the celebrated *Toccata and Fugue in D Minor*. Bach's works reflect his job postings throughout his life, with most of his organ works being composed during the early part of his career while employed as the church organist in Arnstadt (1703-1708), and his choral works written later while he was Kantor and Director of Music in Leipzig (1723-1750). While in Leipzig, Bach also wrote much of his keyboard and chamber music.

Fantasia in G Major (1703-1707) was composed for organ using the contrapuntal style for which Bach is now legendary. This piece is written in five-part polyphony, meaning, there are five melodies occurring at the same time. It is dissonant in the Baroque sense of the word, in that it is thick with suspensions and unresolved harmonies. This gives the listener the sense of perpetual motion forward. The movement of these melodies creates a lush harmonic sonority, resulting in *Fantasia in G Major* being considered to be one of the grandest of all of Bach's organ works. This richness in tone colour lends itself well to the sound of the modern wind band. This transcription by R.F. Goldman and R.L. Leist was undertaken as a memorial to Goldman's father, E.F. Goldman, founder of the American Bandmasters Association, who did much to bring the works of Bach to the concert repertoire of the wind band, and thus expose these masterworks to a wider audience. Instrumentation used in this transcription carefully follows the original timbres of the winds created by the stops on the organ, and effectively conveys the majesty and grandeur of Baroque cathedral music. The first performance of this transcription took place in 1957 in New York at the Goldman Band's Annual Summer Concert, conducted by R.F. Goldman.

Karel Husa (b 1921) was trained as a pianist and violinist, and he attended the Prague Conservatory from 1941 to 1945, where he studied composition and conducting. While a student at the conservatory, he composed his first published piece, a *Sonatina for piano* (1943). From 1946 to 1951, on a French government scholarship, he attended the École Normale de Musique in Paris, studying composition and conducting, then continued his studies in conducting at the Paris Conservatoire. Husa gained international recognition with the first performance of his *String Quartet No.1* (1948) in Paris. The quartet was repeated at the International Society for Contemporary Music Festival in Brussels (1950) and at Darmstadt (1951), and was awarded first prize at the 1951 Gaudeamus Festival. In 1954 he joined the music faculty at Cornell University, becoming an American citizen in 1959. He taught composition, conducting and orchestration until his retirement in 1992. He appeared frequently as a guest conductor with major orchestras in Europe and America. His honours include two Guggenheim Fellowships (1964, 1965), the Pulitzer Prize (1969), the Friedheim Award of the Kennedy Center (1983) and the Grawemeyer Award (1993). He was elected to the American Academy of Arts and Letters in 1994, and was awarded the Gold Medal of Merit of the Czech Republic in 1995.

After writing his early works in a broadly neo-classical idiom, Husa experimented with serial techniques. He adapted serial technique to his own expressive purposes, writing with characteristic vital rhythms and dramatic flair. He also explored extended instrumental sonorities in the *Concerto for alto saxophone and Concert Band* (1967), the *String Quartet No.3* (1968) and the *Violin Sonata* (1973). Husa is best known for a series of large compositions that derive their considerable power from the combination of quickly changing orchestrations and formal invention with an emotional depth that reflects his political, ethical and humanitarian concerns. Foremost among such works are *Music for Prague 1968* (1968), *Apotheosis of this Earth* (1971, rev. 1972) and the ballet *The Trojan Women* (1981). After the *Concerto for Orchestra* (1986), commissioned by the New York Philharmonic Orchestra, Husa composed

concertos for organ (1987), trumpet (1987), cello (1988) and violin (1992). The intense lyricism and refinement of these scores is also evident in the chamber works completed during this period.

Music For Prague 1968 (1968) was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington DC on January 31, 1969 for the Music Educators National Conference. Husa writes the following introduction to the work:

> Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law", a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country.* The beginning of this religious cong is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety. The second idea is the sound of the bells throughout; Prague, named also the City of "Hundreds of Towers", has used its magnificently sounding church bells as calls of distress as well as victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria. Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy. (Aria) There is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence.

Alfred Reed (1921 - 2005) was a composer and conductor who lived and worked in New York. Born Alfred Friedman, he began studying the trumpet at the age of ten and was playing professionally under the name Alan Reed while still in high school. Private study in theory and harmony led to a position as staff composer, arranger and assistant conductor for the Radio Workshop, New York from 1938 to 1942. After serving as associate conductor of the 529th US Air Force Band, he attended the Juilliard School in 1946. In 1948 he took a post as staff composer and arranger for NBC and later at ABC. He became conductor of the Baylor University Symphony Orchestra in 1953, and continued his education at that institution earning both a Bachelors and Masters in Music. In 1955 he joined Hansen Publications as executive editor. From 1966 to 1993 he taught theory, composition, music marketing and music education at the University of Miami, where he also conducted the wind ensemble. He appeared as a guest conductor throughout North and South America, Europe, Asia and Australia. He has over 250 works for band, orchestra, chorus and chamber ensemble. Some of his works for wind band include *The Hounds of Spring, Alleluia, Laudamus Te, El Camino Real,* and *Symphony No. 3.*

Armenian Dances, Part I (1972), is a companion work to *Armenian Dances Part II,* which together constitutes a four-movement suite for Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935). Part I contains the first movement of the suite, while the remaining three movements constitute Part II. Part I is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated wind ensemble. While Reed has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of an instrumental ensemble, as opposed to an individual vocal or choral approach to its performance. Part I of the *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian, to whom the work is dedicated, and the University of Illinois Symphonic Band, on January 10, 1973, at the College Band Directors National Association convention in Urbana, Illinois.

Luigi Zanninelli (b. 1932) was only seventeen when he played his music for renowned composer and librettist, Gian Carlo Menotti, who then accepted him as a student at the Curtis Institute of Music in Philidelphia. Two years later, Zaninelli was sent to study composition with Rosario Scalero, the teacher of Menotti and Samuel Barber. Upon his graduation, Zaninelli joined the faculty of the Curtis Institute. In 1964, Zaninelli went to Rome to compose film music for RCA Victor Italiana. In 1968, he was appointed Composer-in-Residence at the University of Calgary in Calgary, AB, Canada. Returning to the United States in 1973, he became Composer-in-Residence and Professor of Music at The University of Southern Mississippi. Zaninelli's honors include a Steinway Prize and numerous ASCAP awards. He is a five-time recipient of the Mississippi Institute of Arts and Letters Music Award. With over 300 published works to his credit, he has received commissions to compose for virtually all mediums including opera, ballet, chamber music, orchestra, band, chorus, and solo voice. He has created several movie and television scores, including the major Italian motion picture, *Una moglie Americana* (An American Wife), and PBS documentaries, *The Islander* and *The Last Confederates.* His opera *Snow-White* recently received its European premier at the world famous Teatro del Maggio Musicale in Florence, Italy, where it was received with enthusiastic acclaim

Roma Sacra (Sacred Rome) (2007) was inspired by Zaninelli's first trip to Rome, which took place in 1951. He says of his experience: "I was awe-struck by its beauty and grandeur. There is an aura of mystical magic, which envelops me whenever I am there. At dawn, dusk, or by moonlight I sense the ghosts of the past. This work is inspired by these powerful feelings which have never ceased to haunt me.." The work's lyrical melodies and lush harmonies, coupled with surging and sudden dynamic contrasts, create a mood of haunting reverence and impassioned emotion.

Herbert Owen Reed (b. 1910) studied with Howard Hanson and Bernard Rogers at the Eastman School of Music as well as privately with Roy Harris, and at the Berkshire Music Center with Copland and Bernstein. From 1939 until his retirement in 1976, he taught at Michigan State University. He won a Guggenheim Fellowship in 1938 – 39, and had many commissions, including one from Michigan State University for *Peter Homan's Dream,* a folk opera in two acts written for the university's centenary (1955). Reed's three chamber dance-operas, *Earth Trapped* (1962), *Living Solid Face* (1974) and *Butterfly Girl and Mirage Boy* (1980), all based on American Indian legends, blend ethnic and contemporary idioms.

The following notes are provided by the composer and G.A. Braught:

La Fiesta Mexicana (1954), subtitled *A Mexican Folk Song Symphony for Concert Band,* was written after Reed had spent a year in Mexico on his Guggenheim Fellowship studying folk music and composing. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary, and it faithfully represents all of the contrasts and contradictions of these festivals. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. The first movement is a prelude and Aztec dance, opening with the traditional pealing of the church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade (announced by the trumpets) featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement, entitled *Mass* is of a serious liturgical nature. The principal theme is chant-like and is set amid coloristic sections representing the tolling of church bells. The last movement, *Carnival,* is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bullfight, the town band, and finally, the cantinas with their band of mariachis. ((Notes by Taina Lorenz Turner)

University of Alberta Symphonic Wind Ensemble
Personnel 2008-2009

Flutes
Twila Bakker
Kirsten Elliot
Mary Grace Johnstone
Jessica McMillan*
Genevieve Kalnins
Rebecca Reese

Oboes
Graeme Armstrong
Christa Erikson
Matt Jaffray*

Bassoons
Matt Nickel*
Allison Querengesser

Clarinets
Ianna Ings
Christopher Mann
Ellie Neufeld
Collin Rattray (bass)
Morgan Richardson
Nita Sankar*
Kim Shire
Rachael Soong
Janna Trace

Saxophones
Jayson Erickson (alto)
Matthew Falk (alto)
Jesse Hay (bari)
Michael Morimoto* (alto)
Emily Schultz (alto)
Stewart Yaworski (tenor)

Trumpets
Ian Burgess
Mary Charbonneau
Maria Fuller
Katherine Janhsen
Sara Mills
Brian Moyer*

Horns
Jennifer Forbes
Jackie Szaszkiewicz*
Kim Rebel

Trombones
David Galloway
Craig Goueffic*
Harrison Lee (bass)
Graham Toobs
Catherine Woodruff

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Ray Basaraba
Sidney M'sahel
Samantha Sobota*

Percussion
Jenna Anderson
Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanowski*
Zach Smith

Piano
Kelly Kim

String Bass
Marina Mohd Zaini

* denotes section leader

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner – Graduate Conducting Assistant
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Gerald Onciul
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones
String Bass – Jan Urke

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She has recently completed her thesis requirements for the DMA in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon. Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela performs on cornet and trumpet with the Mill Creek Colliery Band and the Concordia University Orchestra, and has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in three volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

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